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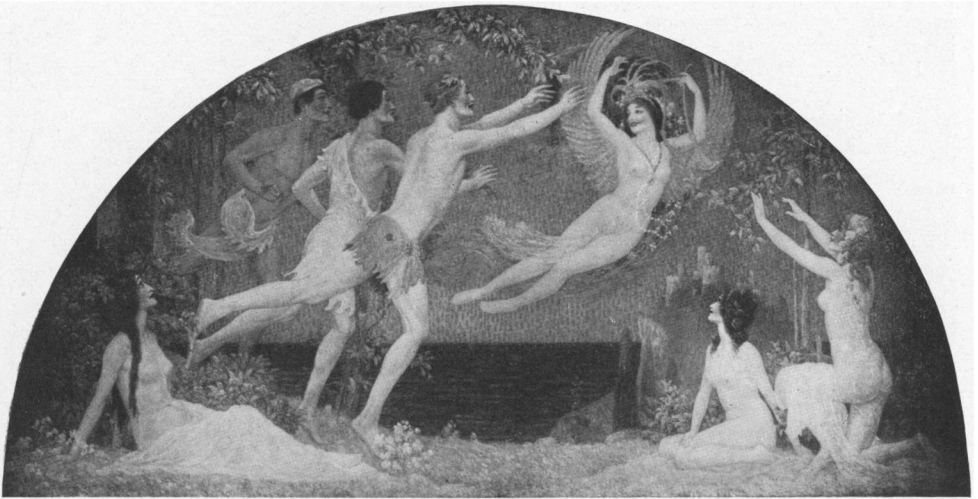
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THE PURSUIT OF PLEASURE

CHARLES HOLLOWAY

some carried on their heads, some in their arms. The last of the four, "Air," represents this element in two totally different ways; one gives the more tender, gentle movement of this element, in the suggestion of the scene of bowmen screened by trees, moving toward their prospective prey, while the other very bold composition is of a windmill turned away from the destruc-

tive power of an impending wind-storm. In the foreground people are rushed along by gusts of wind, while children, unaware of the impending storm, are flying kites. The masterful and varied treatment of these eight canvases show Brangwyn as the great painter he is known to be. We should rejoice to have such excellent examples of his brush permanently with us.

ARTS AND CRAFTS AT THE PANAMA-PACIFIC

BY MICHAEL WILLIAMS

ONE of the most deeply interesting exhibits at San Francisco is that of the work in arts and crafts accomplished by students of our public and private schools, from the elementary grades to the university. It is housed in the Education building, but it stems from the Palace of Fine Arts. For it is rooted in idealism, and it displays the nerve cells and branches, so to speak, whereby the spiritual forces of creative art are transmitted and distributed throughout the body of the commonwealth. It proves that American art is not a sterile and isolated concern for a few enthusiasts and dreamers. It is closely related with our quotidian life and concerns. It shows that throughout our vast dominions thousands

of childish or youthful spirits are being competently trained to practice the gospel of beauty. The inspirations of the seers and the creators are being impressed upon these plastic and eager intelligences, together with ability to apply them to the making and arranging of the things which enter into ordinary human life much more persistently and powerfully than, for example, easel paintings and statuary. And because of this, our American homes—furniture, utensils, dress, tools and other appliances; from the very toys in the hands of our children to the most exotic and unique objects of virtu—will become ever more tasteful, ever more desirable and worthy for the enactment of the great affairs of American family life—that es-



EXHIBIT OF NEWCOMB COLLEGE, NEW ORLEANS, LA.

sential foundation of national life which, though it does not rest upon art, is so vitally supported by sound art and so deeply corroded by the false.

Robert B. Harshe, assistant chief of the Fine Arts department, is the man who designed and directed this exhibit. His idea was to illustrate comprehensively the work being done by the schools of the country in the fine, applied and manual arts and crafts. Beginning work long before the time set for the opening of the Exposition he secured the enthusiastic cooperation of a large number of teachers and students. Aside from the general nature of the exhibit, special attention was paid to a new idea, never before tried out by American craftsman at an exposition, and one which gives the same basis of originality to the whole showing of school work that the idea of the retrospective American art history gives to the greater show in the Palace of Art. This idea was to test and illustrate the creative power of the schools by having a number of them exhibit each a separate room, the entire contents of which should

be bound together by a single design motive, and in which everything should be the work of the pupils. There are twelve of these individual rooms. Besides these twelve schools there are forty or more which exhibit the work of their young folk in painting, drawing, illustrating, modelling, pottery, embroidery, carpentry, weaving, basketry, tiling, toy-making, and other branches of the arts and crafts.

To those unfamiliar with the work being accomplished by these schools this exhibit is an astonishment. The finished beauty, and at the same time the practical utility of the results achieved, compel sincere admiration and approval.

Take the twelve individual rooms, for example. Here is the High School 56, Springfield, Mass., which shows the colonial type dominating the room to which it devoted its energies, and the New England tulip tree was adopted as the design motive for the decorations. Near it is the room where a number of San Francisco schools cooperate. Here the eucalyptus tree—so typical of California—forms the design



EXHIBIT OF HIGH SCHOOLS, SPRINGFIELD, MASSACHUSETTS

motive, together with Oriental influences deriving from the city's situation on the rim of the western world, facing the wizardry of strange yet charming art that emanates from China and Japan. Yet another California school, the Berkeley Arts and Crafts, exercises the freedom of artistic choice, and adapts Gothic influences to its room, which is a model studio. Newcomb College, of New Orleans, exhibits a room of pottery, jewelry, and other craft work of the most exquisite character. The State Normal of San Jose shows a model nursery. Pratt Institute of Brooklyn exhibits its students' work in the commercial branches as well as in the fine arts, showing posters and advertisements that should be an object lesson to business men that their goods may as well be advertised beautifully, since beauty attracts and ugliness repels. And, surely, from this time forward, the resentment felt heretofore by a comparatively few number of people against the defilement of our landscapes and our cities by hideous posters, and the maddening riot of disagreeable pictorial advertise-

ments in the magazines and newspapers, will spread widely among our people, because of the influence of this exposition—which as a whole is a great, unified work of art, showing how art may be applied to daily human life—and also because of the direct lessons afforded by the Arts and Crafts exhibition.

The large room devoted to the results of manual training attracts almost as much attention as the individual rooms. The most modern spirit rules in this department. Here you see the links that connect the world of art with the world of business and labor. That same quality of living, proximate interests which is so distinctly observable through the Panama-Pacific Exposition is far from being missing here. From the slightest and most childish work to the most elaborate things accomplished by the students of the advanced grades and the universities, there emanates the suggestion of a vital connection with reality. The little folks, for example, in toy-making, are taught to deal with ideas and problems of transportation, and mechanics. While eagerly and interestedly



EXHIBIT OF STATE NORMAL SCHOOL, SAN JOSE, CALIFORNIA

employed, they learn the links which bind this swiftly moving world of modernity together; a world of which the most essential factor, from a material standpoint, of course, is probably that of intercommunication. And all these naive or simple little toys and contrivances which image forth the ideas of motion and transportation reflect the ideas with which the little ones must deal, by and by, as men and women. So that, apart from the value of all this varied training in developing their skill as artists and craftsmen, they unconsciously assimilate the mental character of the age.

The extraordinary thoroughness of the work being done in the schools is a thought impressed upon you at every turn. Nothing is skimpy or pretty-pretty. There may seem at times an almost oppressive atmosphere of the "artistic," but that is inseparable from an exhibition which concentrates together so many objects which under living conditions are widely scattered among surroundings often the very reverse of artistic.

And the astonishing variety of the work

is also borne home upon you. Here is a fireplace, for example, with concrete bricks (a unique creation, and a most effective one), and fire-irons, with nothing at all amateurish about them; good, solid, workable things. And here is a splendid chest of polished hardwood with curious metal work. Here are beautiful embroidered stuffs, and near them illuminated missal pages from a convent. Yonder is a case of school printing, and higher up on the walls are mural paintings of merit.

One of the exhibits that attracts a great deal of attention, and which emphasizes an idea that might well be pondered by the teachers of all the schools, is that of the designs from Columbia University, which are drawn from prehistoric American art—the work of the Indians who lived near Panama. It is a most appropriate show, considering the event which this exposition commemorates; but aside from this fortuitous, accidental value, it calls attention to the treasures of our native Indian art which only requires study and application in order to immensely enrich us.

Like unto the exhibition in the Palace

of Art, these immensely interesting rooms seem to me to indicate the stimulating fact that our art has begun to face seriously and vigorously the problems of creating and developing a truly national character. Nothing that any other country, or any period that is past, has to suggest or teach should be slighted; but more and more we should apply what we have learned to the interpretation, and creation of the things that are our own; that belong to our own history, atmosphere, and soul. And that we are beginning to do so is proven with satisfactory emphasis by the many signs and tokens discernable in this exhibit of

arts and crafts. It is one to which people return with almost as much persistence as to the loftier but perhaps not more useful one by the lagoon which mirrors the dream-like charm of the Palace of Art. But in fact it is the true complement of the fine arts exhibit. It is like a window opened in our national house of life through which we may gaze and behold the springs and wells of beauty and spiritual forces that are beginning to permeate our American homes and towns so powerfully. Vast is the work to be accomplished, to be sure; yet this magical window gives assurance that it is indeed well under way.



FOUNTAIN

JANET SCUDDER